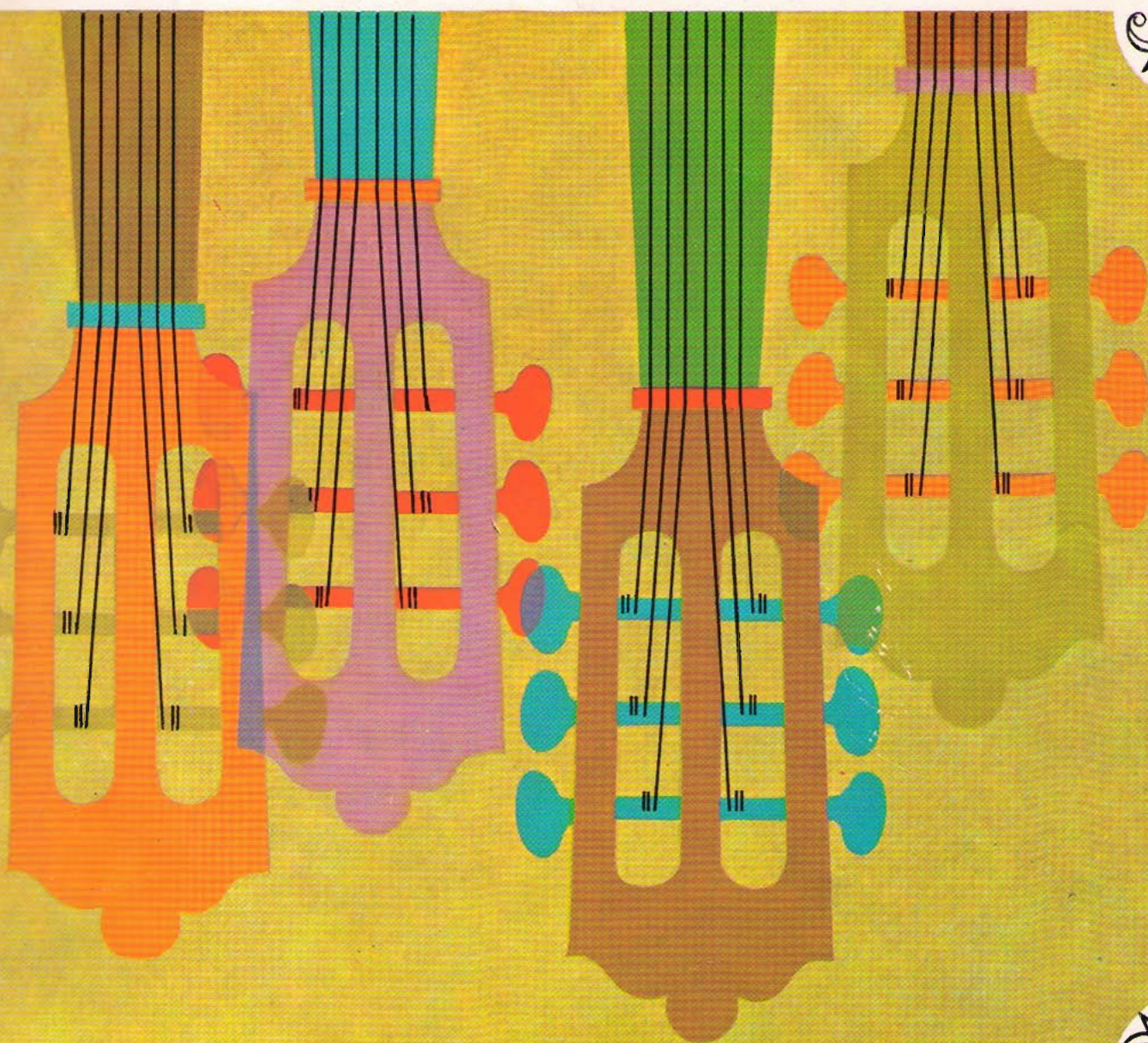


700 YEARS OF MUSIC FOR THE CLASSIC GUITAR

Selected, Arranged and Transcribed by Albert Valdes Blain



COME WITH ME, MY GISELLE · Adam de la Halle

SIX LUTE PIECES OF THE RENAISSANCE · Anon.

Andante · Allegro · Allegretto · Moderato · Moderato · Allegro

AN UNNAMED PIECE · PAVANE · John Dowland · ROMANCE FOR GUITAR · Anon.

PRELUDE FOR LUTE · ALLEMANDE · SARABANDE · BOURREE · Johann S. Bach

GAVOTTE · Alessandro Scarlatti · SCHERZO · Mauro Giuliani

ANDANTINO · VARIATIONS ON A FRENCH THEME · Fernando Sor

LAGRIMA (PRELUDE) · ADELITA (MAZURKA) · Francisco Tarrega

DANZA ESPANOLA No 5 (PLAYERA) · Enrique Granados · LEYENDA · Isaac Albeniz

700 YEARS OF MUSIC FOR THE CLASSIC GUITAR

C O N T E N T S

COME WITH ME, MY GISELLE Adam de la Halle . (ca. 1230-1287)

SIX LUTE PIECES OF THE RENAISSANCE Anon.

Andante
Allegro
Allegretto
Moderato
Moderato
Allegro

AN UNNAMED PIECE John Dowland . . . (1562-1626)

PAVANE John Dowland . . . (1562-1626)

PRELUDE FOR LUTE Johann S. Bach . . . (1685-1750)

ALLEMANDE Johann S. Bach . . . (1685-1750)

SARABANDE Johann S. Bach . . . (1685-1750)

BOURREE Johann S. Bach . . . (1685-1750)

GAVOTTE Alessandro Scarlatti . (1660-1725)

SCHERZO Mauro Giuliani . . . (1780-1840)

ANDANTINO Fernando Sor . . . (1778-1839)

VARIATIONS ON A FRENCH THEME Fernando Sor . . . (1778-1839)

LAGRIMA (PRELUDE) Francisco Tarrega . (1852-1909)

ADELITA (MAZURKA) Francisco Tarrega . (1852-1909)

ROMANCE FOR GUITAR Anon. (Spanish) . . . (circa. 1930)

DANZA ESPANOLA No 5 (PLAYERA) Enrique Granados . . (1867-1916)

LEYENDA Isaac Albeniz . . . (1860-1909)

The art of the Trouvères from Northern France, represented here with a short composition by Adam de la Halle, should not be confused with the art of the Troubadours which was developed in Provence and in the northeastern principalities of Spain. Although the melodies of the Trouvères were all monophonic in character, the same as the Troubadours, the melodies show a greater emphasis on form structure and some of their musical forms proved of long lasting importance in the development of Western European music.

Come With Me, My Giselle

*Trans. and arranged by
Albert Valdes Blain*

ADAM DE LA HALLE
(ca 1230 - 1287)

f

p

f

D.C. at Fine

Entire Contents:
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The lute and its literature have played a most important role in the development of European instrumental music. Italy's golden age of lute playing which lasted through the 16th century produced a number of excellent collections consisting of dance tunes, fantasies, and arrangements of vocal music. Oscar Chilesotti (1848-1916) an Italian musicologist transcribed the ancient lute tablature into modern notation. I have chosen six, popular, and anonymous lute pieces from the transcriptions of this noted scholar.

Six Lute Pieces Of The Renaissance

Edited and fingered by

Albert Valdes Blain

ANON.

Andante ⑥ = D

1

p

C II

$\frac{1}{2}$ C VII

C II

C II

Allegro ⑥ = D

ANON.

2

p

C II

Tr

Allegretto ⑥ = D

ANON.

Moderato ⑥ = D $\frac{1}{2}$ C II

ANON.

Moderato (6) = D

ANON.

5

$\frac{1}{2}$ C V.....

C III

1.

mf

2.

f

a tempo

p

rit.

f

p

rit.

con calma e dolce (6)

a

tempo

rit.

ritardando

1.

poco rit.

2.

molto rit.

Allegro (6) = D

ANON.

6

1.

2.

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98.

99.

100.

This page contains ten staves of musical notation for guitar, written in D major (one sharp). The notation includes various fret numbers (0-4) and fingerings (1-4) above the notes. The bottom staff includes harmonic markings: Harm VII, Harm V, Harm VII, and Harm XII.

Staff 1: 4 2 1 2 0 1 1 0 2 1

Staff 2: 3 2 1 2 0 1

Staff 3: 2 1 2 2 4 4 2 0 1 2 0

Staff 4: 4 0 1 2 3 4 1 2 3

Staff 5: 3 2 1 2 0 1 4 4 1 0 1 2 3 4 1 0

Staff 6: 1 0 2 1 1 2 3 4 1 2 3 4 1 0

Staff 7: 1 0 2 1 1 2 3 4 1 2 3 4 1 0

Staff 8: 2 1 0 1 2 0 1 2 4 1 2 4

Staff 9: 2 1 4 2 0 1

Staff 10: Harm VII Harm V Harm VII Harm XII

John Dowland «whose touch upon the lute did ravish human sense» was the greatest lutenist of his day. The most extensive and serious of his compositions included in the *Lachrimae* or *Seven Tears* was a slow pavane entitled «*Semper Dowland, Semper Dolens*», translated roughly this means John Dowland is always sad. An *Unnamed Piece* appears to be an *Almand*. The lack of title would indicate the equal lack of a patron or occasion for which it was especially composed.

An Unnamed Piece

Trans. by Albert Valdes Blain

JOHN DOWLAND

(1562 - 1626)

Allegro ⑥ = D

Pavane

Trans. by Albert Valdes Blain

(*Semper Dowland Semper dolens*)

JOHN DOWLAND

(1562 - 1626)



Johann Sebastian Bach is said to have written four suites for lute, but of all the group of pieces which Bach might possibly have composed for the lute, the Little Prelude in C Minor is one which can be definitely ascribed to that instrument. The Allemande, also ascribed to the lute, is from the Lautensuite No 1 in E Minor; the Sarabarde is a transcription from the Partita No 1 for solo violin; the Bourrée is the fifth movement of the Lautensuite No 1 in E. Minor.

Prelude For Lute

*Edited and fingered by
Albert Valdes Blain*

JOHANN SEBASTIAN BACH
(1685-1750)

The musical score for 'Prelude For Lute' is presented on ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The notation includes eighth and sixteenth notes, rests, and various fingerings (1-4). The score is divided into two main sections by repeat signs labeled 'C I' and 'C II'. A 'Bar' line is marked at measure 10. The piece concludes with a double bar line at measure 16.

Sheet music for guitar, featuring ten staves of music. The notation includes treble clef, key signature of one sharp (F#), and various guitar-specific markings such as fret numbers (0, 1, 2, 3, 4, 5, 8) and fingerings (1, 2, 3, 4, 5). The music is organized into measures, with some measures containing multiple notes and others containing rests. The staves are labeled with Roman numerals indicating the position of the music on the guitar neck: C V, C VII, C IX, C VIII, C V, C II, C VII, C V, C I, and C II.

The sheet music consists of ten staves, each containing musical notation for guitar. The notation includes treble clef, key signature of one sharp (F#), and various guitar-specific markings such as fret numbers (0, 1, 2, 3, 4, 5, 8) and fingerings (1, 2, 3, 4, 5). The music is organized into measures, with some measures containing multiple notes and others containing rests. The staves are labeled with Roman numerals indicating the position of the music on the guitar neck: C V, C VII, C IX, C VIII, C V, C II, C VII, C V, C I, and C II.

Allemande

*Edited and fingered by
Albert Valdes Blain*

JOHANN SEBASTIAN BACH

(1685 - 1750)

Robert Valse Blain

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Sarabande

Trans. by Albert Valdes Blain

JOHANN SEBASTIAN BACH

(1685 - 1750)

The musical score for the Sarabande by Johann Sebastian Bach, transcribed by Albert Valdes Blain, is presented in two systems. The first system contains staves 1 through 5, and the second system contains staves 6 through 11. The score is written in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, accidentals, and fingerings. The score is divided into two systems, with the first system containing staves 1-5 and the second system containing staves 6-11. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The first staff begins with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, accidentals, and fingerings. The score is divided into two systems, with the first system containing staves 1-5 and the second system containing staves 6-11. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The first staff begins with a treble clef and a key signature of one sharp.

Bourrée

*Edited and fingered by
Albert Valdes Blain*

JOHANN SEBASTIAN BACH (1685 - 1750)

This page contains ten staves of musical notation for a guitar piece. The notation is written in G major (one sharp, F#) and 4/4 time. The piece includes various musical elements such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The notation is complex, with many accidentals and fingerings. The piece concludes with a double bar line and repeat dots.

The operas of Alessandro Scarlatti have assured him a place amongst the most important composers. His instrumental music, perhaps equally beautiful, rarely receives much attention. This Gavotte and three other pieces which form part of a suite, were discovered about thirty years ago in the Naples Conservatoire. Although these compositions were written originally for the keyboard, contemporary guitar music draws, by means of transcriptions, on the wealth of fine music written for the piano and other string instruments.

Trans. by Albert Valdes Blain

Allegretto (6) = D

Gavotte

ALESSANDRO SCARLATTI
(1660-1725)

1 C II

C II

C II

C II

C III

C IV C II

1/2 C III

C V

FINE

C III

C I C III C I

C III

1/2 C II

D.C. al Fine

When Mauro Giuliani died in 1840, the English music press said, «In him the world of the guitar player lost their idol, but the compositions he has left behind are a rich legacy to which the present and future generations will, we have no doubt, pay every homage of respect and admiration». I wholeheartedly agree. The Scherzo comes from a group of pieces entitled «Giulianate» opus 148 published in Milan in the year 1820.

Scherzo

*Edited and fingered by
Albert Valdes Blain*

MAURO GIULIANI
(1780 - 1840)

Allegro

The musical score for the Scherzo by Mauro Giuliani is presented in eight staves. The key signature is G major (one sharp, F#) and the time signature is 2/4. The tempo is marked 'Allegro'. The first staff begins with a treble clef and a dynamic marking of *p* (piano). The second staff features a dynamic marking of *f* (forte). The third staff also has a dynamic marking of *f* (forte). The fourth staff has a dynamic marking of *p* (piano). The fifth staff has a dynamic marking of *mf* (mezzo-forte). The sixth staff has a dynamic marking of *p* (piano). The seventh staff has a dynamic marking of *p* (piano). The eighth staff has a dynamic marking of *p* (piano). The score includes various musical notations such as notes, rests, and fingerings.



This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various fingerings, dynamics, and articulations.

Staff 1: Starts with a treble clef and a key signature of one sharp (F#). The music begins with a series of eighth notes, followed by a half note. Dynamics include *f* and *p*. Fingering numbers 1, 2, 3, 4, 0, 1, 2, 3, 4, 2 are visible. A section marked *C II* begins with a double bar line.

Staff 2: Continues the melody with eighth and quarter notes. Dynamics include *f* and *p*. Fingering numbers 1, 2, 0, 4, 4, 1, 2, 3, 4, 2 are visible.

Staff 3: Features a section marked *C II* with a double bar line. Dynamics include *p* and *mf*. Fingering numbers 8, 2, 1, 2, 3, 4, 2 are visible.

Staff 4: Continues the melody with eighth and quarter notes. Dynamics include *f* and *poco a*.

Staff 5: Features a section marked *poco diminuendo* with a double bar line. Dynamics include *f* and *p*. Fingering numbers 1, 2, 1, 1, 0, 1, 2, 3, 4, 2 are visible.

Staff 6: Continues the melody with eighth and quarter notes. Dynamics include *ff* and *f*. Fingering numbers 1, 2, 1, 1, 0, 1, 2, 3, 4, 2 are visible.

Staff 7: Features a section marked *f* with a double bar line. Dynamics include *f* and *p*. Fingering numbers 1, 2, 1, 1, 0, 1, 2, 3, 4, 2 are visible.

Staff 8: Continues the melody with eighth and quarter notes. Dynamics include *f* and *p*. Fingering numbers 1, 2, 1, 1, 0, 1, 2, 3, 4, 2 are visible.

Staff 9: Features a section marked *p* with a double bar line. Dynamics include *p* and *p*. Fingering numbers 1, 2, 1, 1, 0, 1, 2, 3, 4, 2 are visible.

Staff 10: Ends with a double bar line and the instruction *D.C. al Fine*.

The famous French musicologist Fétis after hearing Fernando Sor play, was moved to call him «The Beethoven of the guitar». Born in Barcelona in 1778, Sor was active in Paris and from 1812 in London where he made the guitar fashionable, appearing as soloist with the Philharmonic Society. His compositions, particularly his concert studies form an indispensable part of the classic guitarists' repertoire. I have chosen two little known works which show Sor's delightful style of writing.

Edited and fingered by
Albert Valdes Blain

Andantino

FERNANDO SOR
(1778-1839)

⑥ = D

1/2 C V... ② 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

*Edited and fingered by
Albert Valdes Blain*

Allegretto ⑥ : D

VAR. I

C VII

C II

Andantino

VAR.II 1

Andantino

VAR. II

The musical score consists of six staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, including chords labeled C VI, C V, and C III. The second staff continues the melody. The third staff features a section labeled C VI with a dotted line indicating a continuation or repeat. The fourth staff also has a C VI label. The fifth staff includes a C III label. The sixth staff concludes the variation with a double bar line.

Tempo I

VAR. III

Tempo I
VAR. III

sf *p*

$\frac{1}{2}$ C VII

$\frac{1}{2}$ C II.....

p *i* *p* *m* *p* *i* *p* *m*

Harm.

VAR. IV

[illegible]**VAR. V**

12/8

1/2 C VII

1/2 C II

Harm 8

Natural sounds

Harmonics

2 4 5 5

When the eminent guitarist Andres Segovia was asked what thoughts he had about Francisco Tárrega, his eyes turned upward and he said, «Gentlemen, you are referring to the saint of the classic guitar». Tárrega resurrected the older music of his instrument, wrote volumes of studies for new techniques, and influenced generations of guitarists to the present day. Tárrega was a scholar who looked back to the era of counterpoint for the guitars true worth. Lagrima and Adelita, together with the famous tremolo study «Recuerdos de la Alhambra» are probably his most performed and popular compositions.

Lágrima

PRELUDE

FRANCISCO TÁRREGA
(1854 - 1909)

*Edited and fingered by
Albert Valdes Blain*

Andante

The musical score for "Lágrima" by Francisco Tárrega is presented in six systems. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked "Andante". The score includes various guitar-specific markings such as "m" (marcato), "a" (accents), "p" (piano), and "i" (fingerings). The first system starts with a treble clef and a key signature of three sharps. The second system includes a "C IX" marking above a measure. The third system includes "C VII" and "C II" markings. The fourth system includes "C II" and "C VII" markings. The fifth system includes "C VII" and "C II" markings. The sixth system includes "C VII" and "C II" markings. The score ends with a double bar line and a repeat sign.

Adelita

MAZURKA

FRANCISCO TÁRREGA

(1852 - 1909)

*Edited and fingered by
Albert Valdes Blain*

Musical score for "Adelita" Mazurka by Francisco Tárrega. The score is written for guitar on a single staff with a treble clef and a key signature of one sharp (F#). It consists of eight lines of music. The first line starts with a treble clef and a key signature of one sharp. The second line continues the melody. The third line has a key signature change to two sharps (F# and C#). The fourth line continues with the two-sharp key signature. The fifth line has a key signature change to one sharp and includes the instruction "a tempo" and "VII". The sixth line continues with the one-sharp key signature. The seventh line continues the melody. The eighth line ends with a double bar line. Fingerings are indicated by numbers 1-4 in circles. Dynamics include "p." (piano) and "rit." (ritardando). Chord symbols "C VII" and "C IV" are placed above the staff. A "gliss" marking is present above the fifth line. The score is edited and fingered by Albert Valdes Blain.

Romance For Guitar

*Edited and fingered by
Albert Valdes Blain*

ANON.

(SPAIN - circa 1930)

This page contains ten staves of musical notation for a piano piece. The notation is written in G major (one sharp) and 2/4 time. The piece begins with a piano (p) dynamic marking. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). The piece is divided into measures by vertical bar lines. The notation is divided into measures by vertical bar lines. The piece concludes with a 'FINE' marking and a repeat sign.

Enrique Granados y Campiña, the son of an Army officer was born in Lerida, Spain in 1867. From 1889, Granados made his home in Barcelona, giving recitals in Spain and Paris earning high repute as a piano teacher and as a composer. His finest and most effective compositions were drawn from his fascination for Andalusian guitar music. The Dance No. 5 - also known as Andalusia or Playera - made him famous.

Danza Espanola No. 5

PLAYERA

ENRIQUE GRANADOS

(1867 - 1916)

Trans. by Albert Valdes Blain

Andante quasi Allegretto

The musical score for "Danza Espanola No. 5, Playera" by Enrique Granados is presented in a single system with 10 measures. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked "Andante quasi Allegretto". The score includes various guitar-specific notations such as triplets, slurs, and dynamic markings like *p* (piano) and *p espressivo*. Measure numbers C VII, C IX, C X, C III, C II, and C V are indicated above the staff. The piece concludes with a "Harm. 7" instruction.

This page contains ten staves of musical notation for guitar, written in G major (one sharp). The notation includes various chords, fingerings, and performance instructions.

- Staff 1:** Features two measures of music. The first measure has a circled 2 above the first finger and a circled 1 below the bass line. The second measure has a circled 2 above the first finger and a circled 6 below the bass line. Chords are labeled C V.
- Staff 2:** Continues the piece. The first measure has a circled 2 above the first finger and a circled 6 below the bass line. The second measure has a circled 1 above the first finger and a circled 2 below the bass line. Chords are labeled C V.
- Staff 3:** The first measure has a circled 1 above the first finger and a circled 1 below the bass line. The second measure has a circled 1 above the first finger and a circled 1 below the bass line. Chords are labeled C V, C VII, C III, and C VII... The instruction *ff* is present.
- Staff 4:** The first measure has a circled 2 above the first finger and a circled 8 below the bass line. The second measure has a circled 2 above the first finger and a circled 8 below the bass line. Chords are labeled C VII... The instruction *ff* is present.
- Staff 5:** The first measure has a circled 1 above the first finger and a circled 7 below the bass line. The second measure has a circled 1 above the first finger and a circled 7 below the bass line. Chords are labeled C VII, Harm. 7, and Harm. 7. The instruction *espressivo* is present.
- Staff 6:** The first measure has a circled 1 above the first finger and a circled 8 below the bass line. The second measure has a circled 1 above the first finger and a circled 8 below the bass line. Chords are labeled Harm. 7. The instruction *a tempo* is present.
- Staff 7:** The first measure has a circled 1 above the first finger and a circled 8 below the bass line. The second measure has a circled 1 above the first finger and a circled 8 below the bass line. Chords are labeled Harm. 7. The instruction *a tempo* is present.
- Staff 8:** The first measure has a circled 1 above the first finger and a circled 8 below the bass line. The second measure has a circled 1 above the first finger and a circled 8 below the bass line. Chords are labeled Harm. 7. The instruction *a tempo* is present.
- Staff 9:** The first measure has a circled 1 above the first finger and a circled 8 below the bass line. The second measure has a circled 1 above the first finger and a circled 8 below the bass line. Chords are labeled Harm. 7. The instruction *a tempo* is present.
- Staff 10:** The first measure has a circled 1 above the first finger and a circled 8 below the bass line. The second measure has a circled 1 above the first finger and a circled 8 below the bass line. Chords are labeled Harm. 7. The instruction *a tempo* is present.

Andante

C II
 ②
 ②
 C VII
 C VII
 melody in octave Harmonics
 C II
 C II
 C II
 Natural sounds
 C VII
 C II
 1/2 C IV
 1/2 C IV
 Harm. 12
 Harm. 7

espressivo
rit. molto morendo
 Repeat from ♪ to ⊕ then continue

Like Granados, Albeniz was born in Catalonia, both were famed as virtuoso pianists and as interpreters of their compositions for piano, and both drew their great inspiration from Andalusian folk music. Taking the guitar as his instrumental model, Albeniz achieved a stylization of the Spanish traditional idiom which gives the impression of spontaneous improvisation, the basic emotional ingredient of Flamenco music. *Leyenda* is a part of a suite *Españole* for piano.

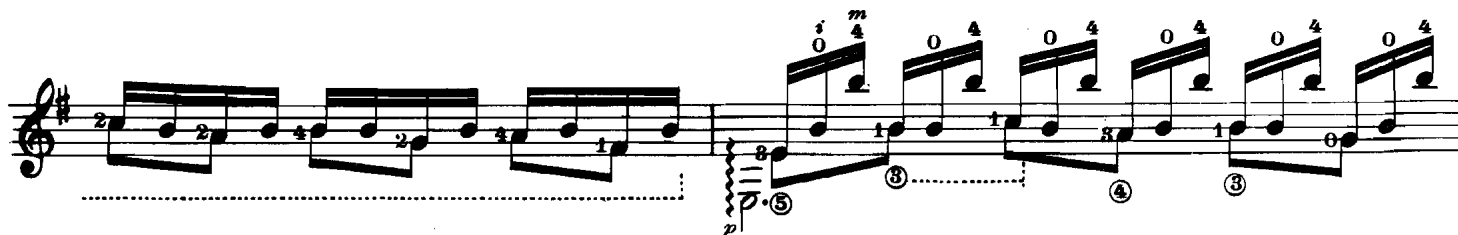
Leyenda

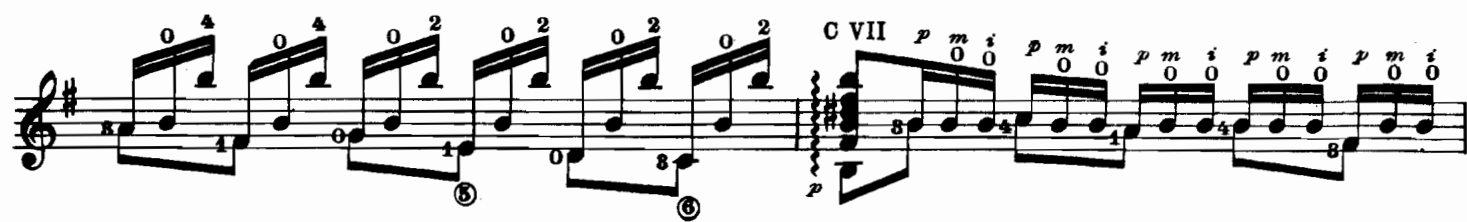
ISAAC ALBÉNIZ

(1860-1909)

Trans. by Albert Valdes Blain

Allegro





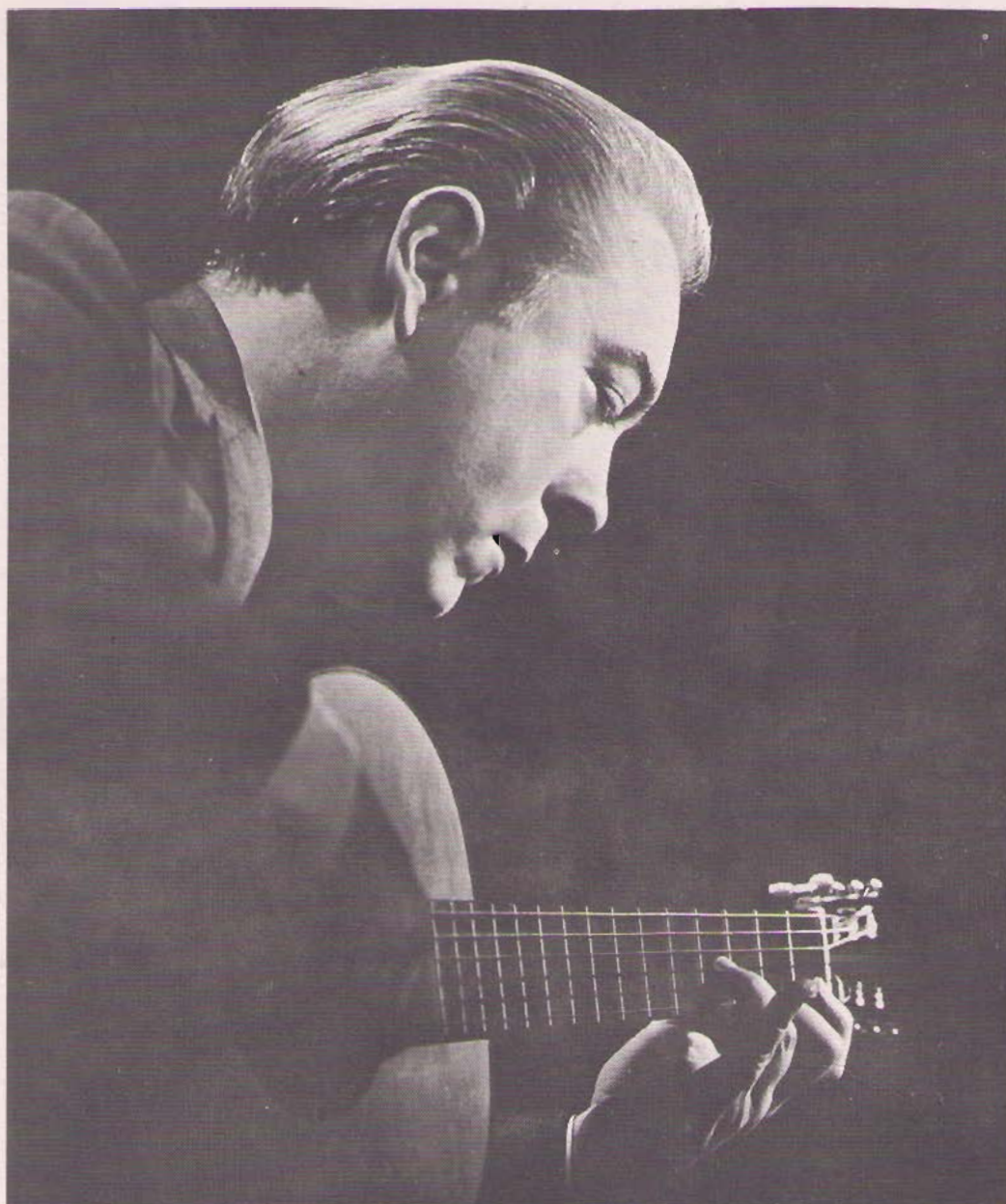
1

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (half), and G4 (quarter). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The first measure is marked with a circled '4' below it. The second measure is marked with a circled '3' below it. The third measure is marked with a circled '4' below it. The fourth measure is marked with a circled '3' below it. The fifth measure is marked with a circled '3' below it. The sixth measure is marked with a circled '3' below it. The seventh measure is marked with a circled '3' below it. The eighth measure is marked with a circled '3' below it. The system ends with a double bar line.

A musical score for a piece titled "C III Harm. 8". The score is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with fingerings (1, 2, 3, 4, 5) and breath marks. The piece is marked with a "C" time signature, indicating common time.

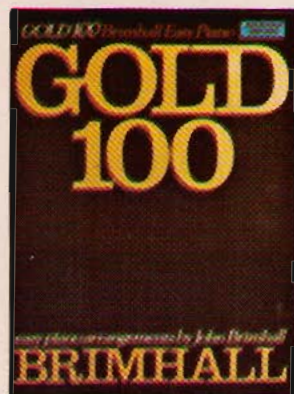
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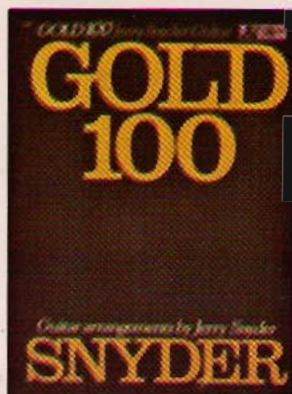


ALBERT VALDES BLAIN—Distinguished concert artist and teacher of the classic guitar was born in Havana, Cuba and studied at the Greenwich House and the Juilliard School of Music in New York City. Early guitar studies were with the Uruguayan concert guitarist Julio Martinez Oyanguren and later with the eminent virtuoso Andres Segovia in Siena, Italy. Since his 1941 debut in Carnegie Recital Hall, Mr. Valdes Blain has given numerous recitals throughout the United States and Canada and has played on many radio and television programs. Mr. Valdes Blain has taught the classic guitar at the Greenwich House Music School, the Brooklyn Conservatory of Music, the Allens Lane Art Center in Philadelphia. He has recently been named Professor of the guitar at the New York College of Music, one of the few institutions in the United States offering an accredited degree course to guitarists.

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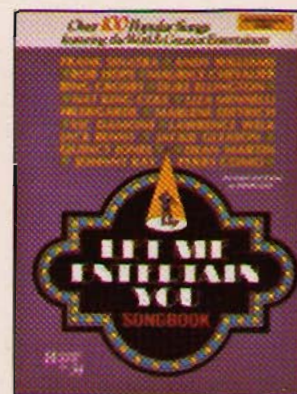
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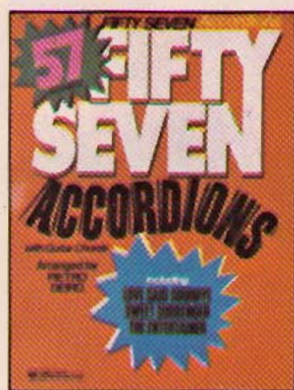
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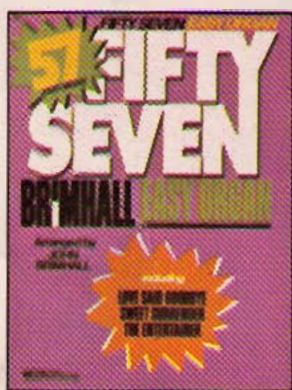
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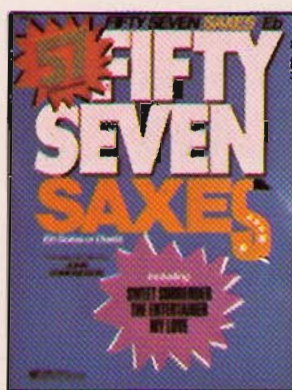
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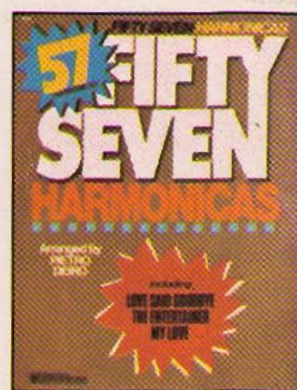
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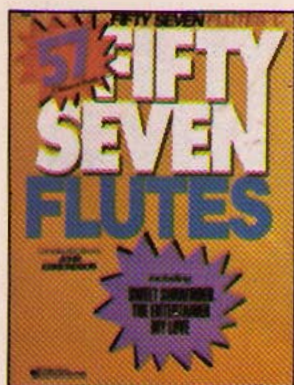
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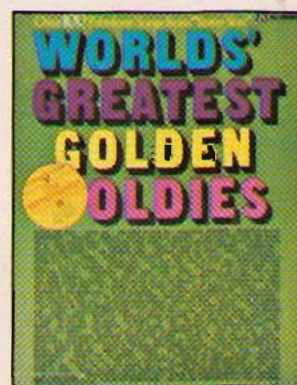
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